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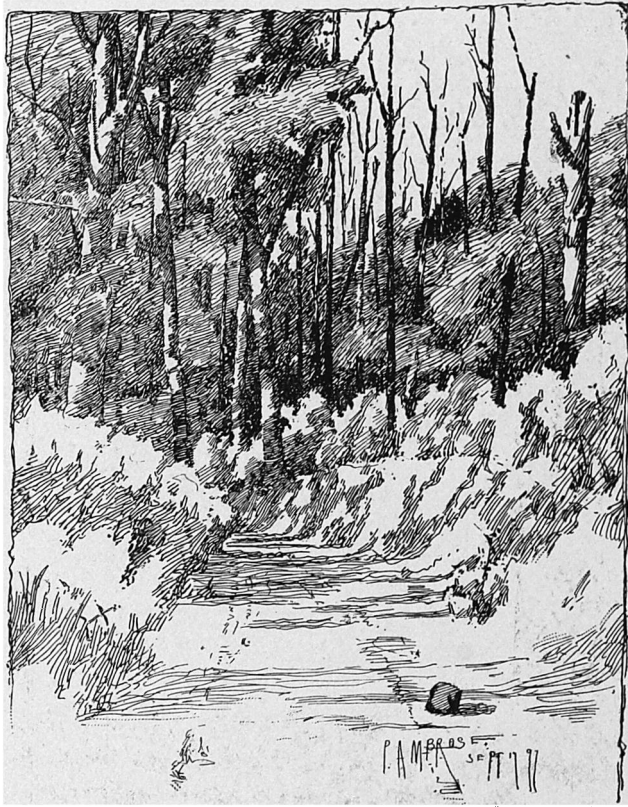
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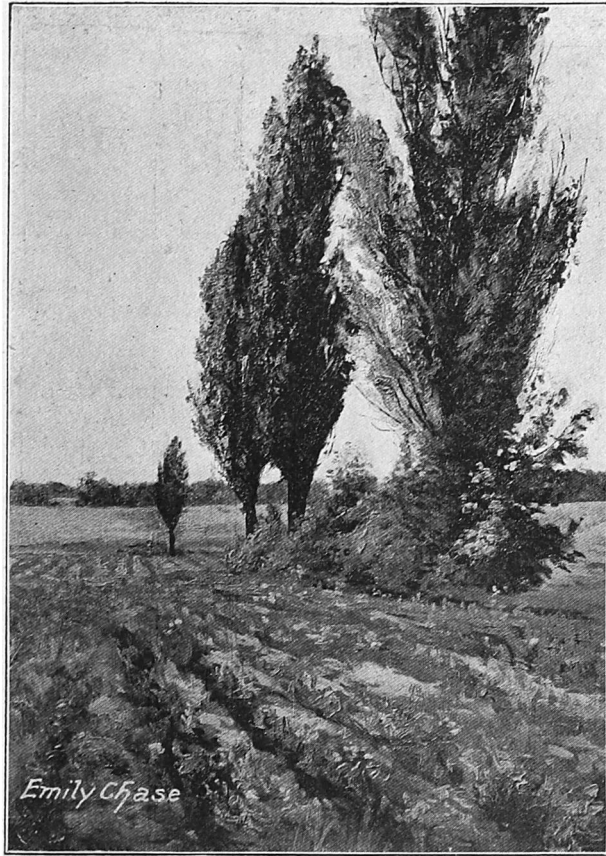
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"DEAD TREES," by Paul Ambrose.

THE ART STUDENTS' LEAGUE.

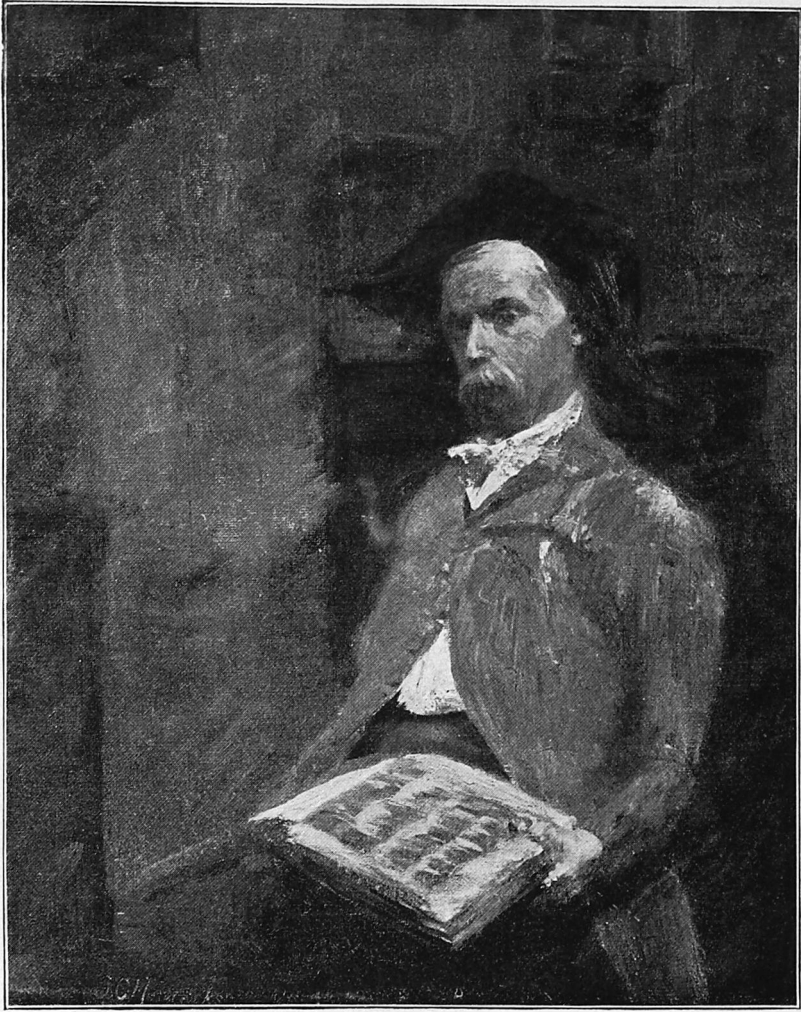
FEW students of the Institute, or indeed members of the League know anything of its history or anything of its predecessor, the "Old League". The Old League was a society organization some years ago. Namely for social purposes. True they had exhibitions, and they had speakers at their meetings, after the manner of the women's clubs of to-day. Mr. Vanderpoel or Mr. Grover or Miss Kellogg would be the guest of honor and entertain them by stories of their own student life, or interesting bits about other artists. But after all, the main attraction seemed to be the little teas in studios of certain of the members. There were many pleasant afternoons and evenings spent together, for the spirits were congenial—and many were the names that are now making themselves known. Orson Lowell, whose illustrations everyone knows and admires; Fred Dana Marsh, whose painting is now hanging in the Institute; Alice Randall, Lydia Hess.



■ "ILLINOIS IN JUNE." by Emily Chase.

Ethel Campbell, now Secretary of Mr. Chase's School of Art; Mr. Shulz one of the best of the landscape painters of the West; Ada Walter, Jessie Hawley and Grace Root; Lawton Parker, the man of many prizes, and Richard Shober were among the members of the "Old League." They were fond of little entertainments, and once gave a most clever little Shadow Pantomime—at which they nearly set the Institute on fire. Their last big affair was a library party, when every guest—and the galleries of the Institute were filled—represented some book. There were many elaborate costumes and many instances of the ingenuity of the art student. That evening was a great success.

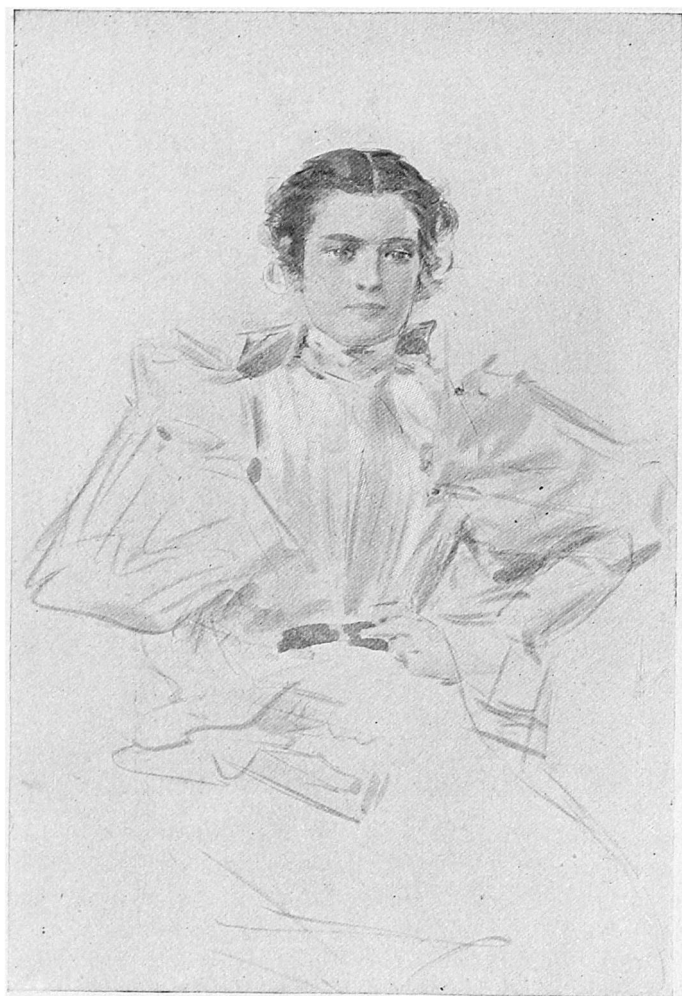
But the next Autumn it happened that a number of the leading members failed to return. The president was in Europe; the treasurer was married—and so, for want of the right impetus at the right time, the "Old League" died.



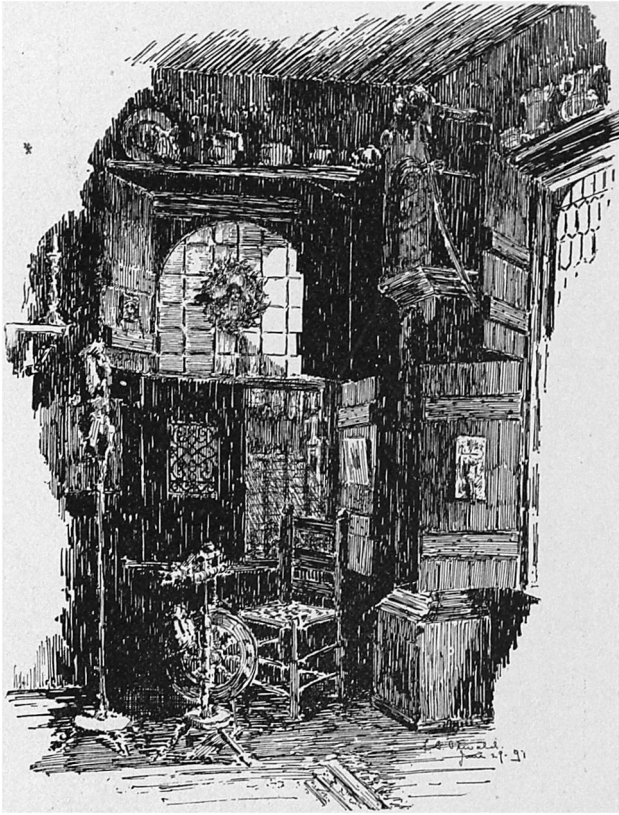
"OF OTHER DAYS." by Grace C. Hendricks

After a little, the advantage of some sort of an organization among the students was apparent, and so the new "Art Students' League" was formed—in 1893. But the conditions were changed; there seemed to be few students congenial, few who cared for any sort of social intercourse among themselves. They wanted nothing but increased facilities for work. Two or three attempts that were made toward sociability were failures, and finally all effort in that direction was dropped.

Last year the attempt was made again. The "Costume Ball" of



A SKETCH, by Henry Hutt.

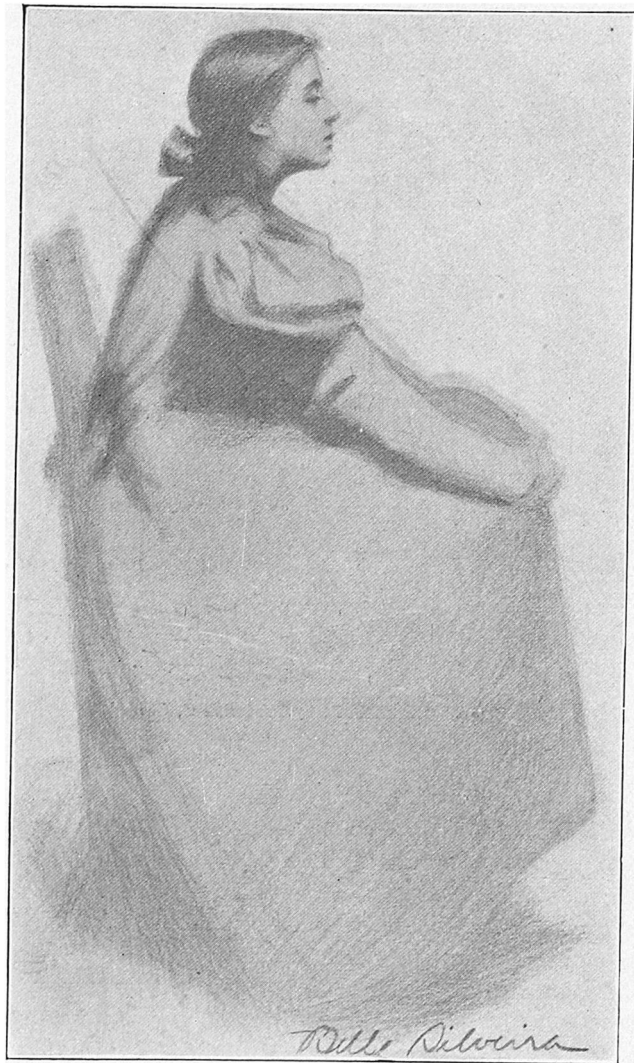


A STUDIO INTERIOR, by Frederick C. Oswald.

Washington's Birthday was a success—probably hereafter there will be an annual party of some sort. The management of the Institute has always been most generous to the League and there appears no reason why it should not make the most of its opportunities.

The League this year is in a most prosperous condition. With a large membership of nearly all the best talent of the School, students who want to work, and yet who are willing to play occasionally, there is every reason to expect the winter to be of great profit and pleasure to each member.

There is additional interest centered in the exhibition this year, due to the prizes and purchases promised. There is to be the Dole Prize—offered to the best picture irrespective of medium. Then the Art Students' League and the management of BRUSH AND PENCIL each propose to buy a picture and present it to the Institute, to be



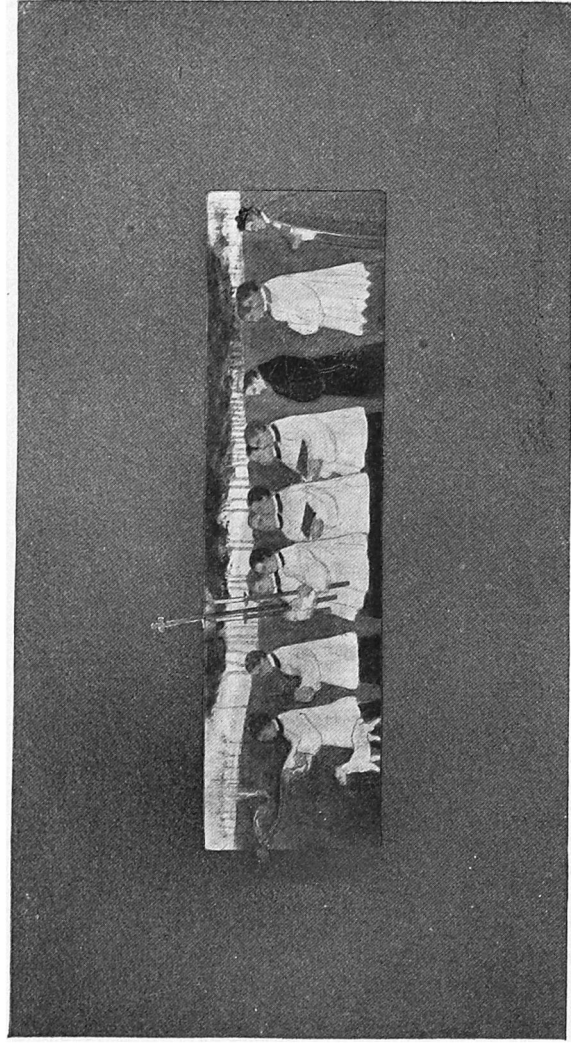
"A PENCIL SKETCH," by Belle Silveira.



A PORTRAIT SKETCH, by Walter J. Enright.

hung in its permanent collection, the pictures all to be chosen by a jury of artists, Chase, Clarkson and Maratta. And provided, the jury does not find a picture worthy to be so hung, the money, \$25 in each case, to be divided into prizes for oil, water color and black and white.

Such inducements have brought together considerable good work—and there are several students who make a very strong showing. Mr. Johansen, Mr. Buehr, Miss McLane and Miss Miller have by far the best exhibits. The work of the two men, is, strangely enough, more



THE PROCESSION, by Malcolm McGregor Jamieson, Jr.



AN UP-TO-DATE GIRL, by Joseph P. Birren.

Courtesy Imperial Engraving Co.

tender, more sympathetic than the girls', which appears stronger and more masculine, although not at all lacking in the finer qualities. Miss McLane's two large oils are vigorously painted, with good color and composition, and are decidedly the best of any of the large pictures; while her little wash drawings have the charm that her sketches always have—particularly the two little girls sitting on the grass, and the child holding the black kitten.

Miss Marion Miller's posters are one of the interesting features of the exhibition—strong, well drawn and pleasing. Her little pastels have fine feeling, and her water colors are vital and effective.



THE MEADOW POND, by Karl Albert Buchr.

Mr. Buehr's oils are probably the most mature of any—most painter-like. His landscapes are all well drawn and carefully and conscientiously painted. Harmonious color, good composition and a handling always his own, go to complete pictures, in many respects the best in the room.

Mr. Johansen is undoubtedly the most poetical of the exhibitors. His oils, while not particularly strong in effect, have a harmony of color that is charming. There is never a note of discord in his work, and one knows that he paints Nature as he feels her and because he loves her. His tiny little water colors are full of delicate, sensitive color—minature decorations, they are—and most pleasing.

Among the others one notices Malcolm M. Jamieson's work as being especially good. Several oils, water colors, and a tiny "procession" show him to have a refined appreciation of color with no little ability to draw.

Some red poppies, by Gertrude Stiles, are very pleasing in effect, and together with Hallie Champlin's small canvas, "wild roses," Miss Hartrath's water color, "yellow roses," and Miss Wilcox's peonies—are probably the best of the flower subjects.

Jane Ames has two out-of-door oils, which show her ability to paint bright sunshine, something everyone cannot do.

Miss Hartrath's "red parasol" and "Nursery" are two small canvases, but particularly good ones. Mary Hess, also, has a number of satisfactory oil landscapes.

Among the black and white's one admires Walter Enright's dainty pen and inks, and Ambrose's bold ones; Belle Silveira's pencil portrait of a girl, so strong in character and so delicate in treatment; Oswald's "Studio Interior" and F. J. Manel's simple little "Going to Market"; also Emily Groom's monotypes, Henry Hutt's illustrative work and Beulah Mitchell's catalogue cover.

On the whole the exhibition is in advance of any previous one. There are more really good things—though, of course, many weak and bad ones. There always are in any exhibition. Why is it so?

MARTHA S. BAKER.



IN THE ORCHARD, by Myrtle McLane.

BRUSH AND PENCIL PRIZE.

1897